

# Triunfo

## Balle Criollo

Traditional Argentinian Melody  
Arranged by John Zaradin

♩ = 108

$\frac{1}{2}$ CII

CVII

IX

II

sim. ②

TAB

14 II

TAB

3	2	5	9	7	10	9	10	0	2	0	3	7	5	9	7
2			7								2			7	
0	6		7		0		11		2		0	6		7	

17

TAB

10	9	10	0	2	0	3	2	5	9	7	5	2	3
						0			7		6	2	4
11	11	2				0					0	7	0

20

TAB

0	0	0	3	0	0	3	0	5
2	2	2	4	2	2	2	2	3
0	2	2		0	2	2	2	2

23 CII 4 1/2 CII 2 0

TAB

0	0	0	2	4	3	2	0	2	0
2		2	3	3	3	2	2	2	
2	2	4	2	2	4	0			

26 1/2 CII

TAB

3	0	0	2	2	2	4	2	0	4	0
		1							3	3
2	4	0	0	2	2	4	2	0	2	4



29  $\frac{1}{2}$ CII

TAB

32

TAB

35  $\frac{1}{2}$ CII

TAB

38  $\frac{1}{2}$ CII

TAB

Traditional Argentinian Melody  
Arranged by John Zaradin

Traditional Argentinian Melody  
Arranged by John Zaradin

9

0 1 0 2 1/2 CII

TAB

0 2 0 2 3 0 2 3 4 2 2 2 2 3 4

0 4 2 0 2 2 2 2 4

11

TAB

0	1	2	3	5	2	2	3	0	1	2	3	5
0	2	0	0	0	0	2	2	0	2	0	0	0

14

TAB

2	2	2	2	2	2	2	2	2	2	0	2	0
0	2	2	2	2	0	2	2	2	2	0	0	0

17

CII

1.  $\frac{1}{2}$ CII

TAB

2	0	2	0	0	0	2	0	3	2	2	3
0	2	3	2	2	2	3	2	4	2	2	4

20

2.  $\frac{1}{2}$ CII

4 2 0

$\frac{1}{2}$ CII

TAB

2	2	3	0	0	2	3	2	2	2	3
0	2	4	1	2	2	4	2	2	2	4

23

V 3 4 2

TAB

0 2 0 0 2 2 2 2 5 5 5 5 5 5 5 7 7

27

1 0 1/2 CII 4

TAB

5 3 0 3 2 2 2 2 2 0 2 3 5 5 5 7 7

31

1/2 CII molto rit. 2 4

TAB

5 3 0 3 2 2 2 2 2 7 7 7 7 7 7 5 7 5 3

35

4 2 IV 4 V a tempo 1 0 2 1/2 CII

TAB

7 5 7 5 0 2 0 2 3 2 3 2 2 2 2 2 0

# El Maroto

$\text{♩} = 120$

Traditional Argentinian Melody

Arranged by John Zaradin

First system of music (measures 1-4). The treble clef staff shows a melody with a repeat sign. The bass clef staff shows a bass line with a repeat sign. The guitar tablature (TAB) is provided below the bass staff.

Measure 1: Treble clef has a quarter rest, then a quarter note G4, and a quarter note A4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 3 1 0 3 0 1 0.

Measure 2: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 0 0 0 0 0 0 0.

Measure 3: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 3 1 0 3 0 1 0.

Measure 4: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 0 0 0 0 0 0 0.

Second system of music (measures 5-8). The treble clef staff shows a melody with a repeat sign. The bass clef staff shows a bass line with a repeat sign. The guitar tablature (TAB) is provided below the bass staff.

Measure 5: Treble clef has a quarter rest, then a quarter note G4, and a quarter note A4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 3 0 1 3 3 5 3.

Measure 6: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 1 0 1 0 1 0 1 0.

Measure 7: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 1 3 0 0 0 0 0.

Measure 8: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 2 3 3 2 3 3 3.

Third system of music (measures 9-13). The treble clef staff shows a melody with a repeat sign. The bass clef staff shows a bass line with a repeat sign. The guitar tablature (TAB) is provided below the bass staff.

Measure 9: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 3 1 0 0 1 3 0.

Measure 10: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 3 0 0 0 0 0 0.

Measure 11: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 1 3 0 0 0 0 0.

Measure 12: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 0 3 1 0 3 0 1.

Measure 13: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 0 2 3 0 3 3 3.

Fourth system of music (measures 14-17). The treble clef staff shows a melody with a repeat sign. The bass clef staff shows a bass line with a repeat sign. The guitar tablature (TAB) is provided below the bass staff.

Measure 14: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 0 3 0 3 1 0 0 1.

Measure 15: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 3 0 3 0 3 1 0 0 1.

Measure 16: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 1 3 0 0 1 0 0 0.

Measure 17: Treble clef has a quarter note G4, a quarter note A4, and a quarter note B4. Bass clef has a quarter note G2, a quarter note F2, and a quarter note E2. TAB: 0 0 0 0 0 0 0 0.

19

0 3 0 1 3 0 5 3 1 0 1 3 0 0 0

3 2 3 3 3 2 0 2 3 3 3

23

0 3 0 1 3 3 5 3 1 0 1 3 0 0 0

3 2 3 3 3 2 0 2 3 3 3

27

III

0 4 1 4 1 2 0 3 5 3 1 0 1 0 1 0 1 3

3 2 3 0 2 0 5 6 5 0 0 0 0 0 0 3 2 0

31

rit.

a tempo

CVIII

rasg.

0 1 3 1 0 1 3 1 0 1 8 8 8 8 8 8 8

3 2 0 0 3 2 3 3 3 10 10 10 10 10 10 10

# El Escondido

Traditional Argentinian Melody  
Arranged by John Zaradin

♩ = 120

First system of musical notation. The treble clef staff is in 3/4 time with a key signature of three sharps (F#, C#, G#). It contains two measures of music, each starting with a first ending bracket. The first measure has a quarter note G#4, an eighth note A4, and a quarter note B4. The second measure has a quarter note A4, an eighth note G#4, and a quarter note F#4. The bass staff is a guitar TAB with two lines. The first line has a 2 in the first measure and a 2 in the second measure. The second line has a 0 in the first measure and a 0 in the second measure.

Second system of musical notation. The treble clef staff continues the melody with two measures of music, each starting with a first ending bracket. The first measure has a quarter note G#4, an eighth note A4, and a quarter note B4. The second measure has a quarter note A4, an eighth note G#4, and a quarter note F#4. The bass staff continues the guitar TAB with two lines. The first line has a 0 in the first measure and a 0 in the second measure. The second line has a 1 in the first measure and a 1 in the second measure.

Third system of musical notation. The treble clef staff continues the melody with two measures of music, each starting with a first ending bracket. The first measure has a quarter note G#4, an eighth note A4, and a quarter note B4. The second measure has a quarter note A4, an eighth note G#4, and a quarter note F#4. The bass staff continues the guitar TAB with two lines. The first line has a 9 in the first measure and a 9 in the second measure. The second line has a 7 in the first measure and a 7 in the second measure.

Fourth system of musical notation. The treble clef staff continues the melody with two measures of music, each starting with a first ending bracket. The first measure has a quarter note G#4, an eighth note A4, and a quarter note B4. The second measure has a quarter note A4, an eighth note G#4, and a quarter note F#4. The bass staff continues the guitar TAB with two lines. The first line has a 5 in the first measure and a 5 in the second measure. The second line has a 7 in the first measure and a 7 in the second measure.

12

4  $\frac{1}{2}$ CVII VII  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CIV 4 II 2 0

TAB

15

$\frac{1}{2}$ CII II 4  $\frac{1}{2}$ CVII IX

TAB

18

$\frac{1}{2}$ CVII  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CIX

TAB

21

CIX CVII  $\frac{1}{2}$ CIV II IV  $\frac{1}{2}$ CV IX

TAB





# El Cuando

♩ = 56

Traditional Argentinian Melody  
Arranged by John Zaradin

First system of music (measures 1-4). The treble clef staff shows a melody in 3/8 time, with fingerings (I, III, I, 4) and a final triplet. The bass staff shows a bass line with fingerings (3, 1, 0, 5, 3, 0, 1, 0, 0, 3, 0, 1, 0, 3, 0, 0, 2, 3).

Second system of music (measures 5-8). The treble clef staff shows a melody in 3/8 time, with fingerings (III, II, I) and a final triplet. The bass staff shows a bass line with fingerings (1, 0, 0, 3, 5, 3, 0, 3, 1, 0, 1, 0, 2, 0, 3, 2, 0).

Third system of music (measures 9-12). The treble clef staff shows a melody in 3/8 time, with fingerings (I, III, I, 4) and a final triplet. The bass staff shows a bass line with fingerings (3, 1, 0, 5, 3, 0, 1, 0, 0, 3, 0, 1, 0, 3, 0, 0, 2, 3).

Fourth system of music (measures 13-16). The treble clef staff shows a melody in 3/8 time, with fingerings (II, I, 2) and a final triplet. The bass staff shows a bass line with fingerings (1, 0, 0, 3, 5, 3, 0, 3, 1, 0, 1, 0, 2, 0, 3, 2, 0, 3).



37

4 4 1 4 3 7 3 4

TAB: 5 3 1 0 | 3 1 1 1 | 3 1 0 3 | 1 0 | 5 5 5 5

42

CIII I 3 4 7 7 3 4 3 7

TAB: 5 3 3 3 3 | 1 0 1 3 | 1 0 | 5 5 5 5 | 5 3 3 3 3

47

2 3 4 2 2

TAB: 1 0 1 3 | 1 0 0 3 | 3 0 2 3 | 0 1 0 3 | 0 0 2 0 2

52

1 4 2 3 2

TAB: 0 0 0 0 | 1 0 3 | 2 0 0 0 | 1 0 2 3 | 8 8 9 8

CVIII

# La Firmeza

Traditional Argentinian Melody  
Arranged by John Zaradin

$\text{♩} = 148$

First system of music (measures 1-4). The key signature is three sharps (F#, C#, G#). The time signature is 3/4. The melody is written in treble clef, and the guitar accompaniment is written in TAB format below. Fingering numbers (1-4) are indicated above the melody notes. Roman numerals V, IV, and II are placed above the melody. The guitar TAB includes fret numbers (0, 2, 4, 5, 6, 7) and a bar line.

Second system of music (measures 5-7). The melody continues in treble clef. Fingering numbers (1, 2, 3, 4) are indicated. Roman numerals  $\frac{1}{2}\text{CII}$  and IV are placed above the melody. The guitar TAB includes fret numbers (0, 2, 3, 4, 5, 6) and a bar line.

Third system of music (measures 8-10). The melody continues in treble clef. Fingering numbers (1, 2, 3) are indicated. Roman numerals  $\frac{1}{2}\text{CII}$  and II are placed above the melody. A first ending bracket labeled "1." spans measures 9 and 10. The guitar TAB includes fret numbers (0, 2, 3, 4, 5, 6) and a bar line.

Fourth system of music (measures 11-13). The melody continues in treble clef. Fingering numbers (1, 2, 3, 4) are indicated. Roman numeral ② is placed above the melody. The guitar TAB includes fret numbers (0, 2, 3, 4, 5, 6) and a bar line.

14 **2.**

TAB: 0 2 0 2 | 3 0 2 2 | 3 3 2 0 | 2 2 0 2

Fingering: 4 0 3 4 4 4

Chord:  $\frac{1}{2}$ CII

18

TAB: 0 2 0 2 | 3 0 4 5 | 2 3 0 2 | 5 2 2 4

Fingering: 4 0 3 2 2 3 4

Chord:  $\frac{1}{2}$ CII

22

TAB: 0 2 0 2 | 3 0 0 2 | 3 3 2 0 | 2 0 2 2

Fingering: 4 0 2 2 2 2

Chord: II

26

TAB: 5 5 5 2 3 | 4 2 | 7 7 5 3 5 6 | 6 7

Fingering: 2 4 4 1 1 1 2

Chord:  $\frac{1}{2}$ CII, V III V

30

TAB: 5 7 5 2 3 | 4 2 | 5 3 2 0 2 2 | 2 2 2

Fingering: 4 2 2 2 4

Chord:  $\frac{1}{2}$ CII, I

34 V ② V III V ② ½CII

5 6 5 6 5 6 5 6 5 6 7 0 0 7 0 0 0 0 0 0

39 VII IV 3

4 2 4 0 4 0 0 2 0 0 0 7 4

43 CIV II VII V VII IV 3

7 5 4 5 10 12 10 12 10 9 7 9 10 5 5 7 9 9 10 9 5 5 0 7 0 0 7 4

47 CIV II IV V IV ½CV I CII

7 5 4 5 5 7 7 9 5 7 4 5 6 0 0 1 2 2 2 4 5

# Gato

♩ = 132

Traditional Argentinian Melody  
Arranged by John Zaradin

$\frac{1}{2}$ CV

IV

1 4 2

Measures 1-5 of the piece. The melody is in 3/4 time. The guitar accompaniment is in standard tuning. The first measure starts with a half-measure rest followed by a half-measure chord. The second measure has a half-measure rest followed by a half-measure chord. The third measure has a half-measure rest followed by a half-measure chord. The fourth measure has a half-measure rest followed by a half-measure chord. The fifth measure has a half-measure rest followed by a half-measure chord.

Measures 6-9 of the piece. The melody continues with eighth notes. The guitar accompaniment features a pattern of 5-5-5-5 in the first two measures, followed by a pattern of 4-5-4-5 in the last two measures. The first measure of measure 6 has a half-measure rest followed by a half-measure chord. The second measure of measure 6 has a half-measure rest followed by a half-measure chord. The third measure of measure 6 has a half-measure rest followed by a half-measure chord. The fourth measure of measure 6 has a half-measure rest followed by a half-measure chord.

Measures 10-13 of the piece. The melody continues with eighth notes. The guitar accompaniment features a pattern of 5-0-0 in the first measure, followed by a pattern of 2-0-1-3-0 in the second measure, and a pattern of 5-4-0-0 in the third measure. The fourth measure has a half-measure rest followed by a half-measure chord. The first measure of measure 10 has a half-measure rest followed by a half-measure chord. The second measure of measure 10 has a half-measure rest followed by a half-measure chord. The third measure of measure 10 has a half-measure rest followed by a half-measure chord. The fourth measure of measure 10 has a half-measure rest followed by a half-measure chord.

Measures 14-17 of the piece. The melody continues with eighth notes. The guitar accompaniment features a pattern of 1-0-1-3-0 in the first measure, followed by a pattern of 2-0-1-3-0 in the second measure, and a pattern of 5-4-0-0 in the third measure. The fourth measure has a half-measure rest followed by a half-measure chord. The first measure of measure 14 has a half-measure rest followed by a half-measure chord. The second measure of measure 14 has a half-measure rest followed by a half-measure chord. The third measure of measure 14 has a half-measure rest followed by a half-measure chord. The fourth measure of measure 14 has a half-measure rest followed by a half-measure chord.



18

II CV

TAB

23

CV CV II II

1.

TAB

27

1/2 CII II 1/2 CIII II

2.

TAB

31

I I

TAB

# La Media Caña

♩. = 108

Traditional Argentinian Melody  
Arranged by John Zaradin

½CII

Measures 1-4 of the piece. The music is in 3/8 time with a key signature of three sharps (F#, C#, G#). The notation includes a treble clef, a repeat sign at the beginning, and a ½CII marking above the first measure. The melody is written on a single staff with eighth notes and slurs. The guitar tablature (TAB) is written on a six-line staff below the melody, with fret numbers (0, 1, 2, 3, 5) and a 'T' (thumb) marking in the first measure.

Measures 5-8 of the piece. The notation continues with the same treble clef and key signature. The melody features eighth notes and slurs. The guitar tablature (TAB) includes fret numbers (0, 2, 4) and a 'T' (thumb) marking in the fifth measure.

Measures 9-12 of the piece. The notation continues with the same treble clef and key signature. The melody features eighth notes and slurs. The guitar tablature (TAB) includes fret numbers (0, 2) and a 'T' (thumb) marking in the ninth measure.

Measures 13-16 of the piece. The notation continues with the same treble clef and key signature. The melody features eighth notes and slurs. The guitar tablature (TAB) includes fret numbers (0, 2) and a 'T' (thumb) marking in the thirteenth measure.

17

$\frac{1}{2}\text{CII}$

TAB

21

CII

$\frac{1}{2}\text{CII}$

TAB

26

VII

V

IV

II

2.

TAB

30

VII

CVII

IV

CIV

TAB

34

I  $\frac{1}{2}$ CII 4 I 1 2 0 4 I II

TAB

0 2 0 3 2 0 5 4 2 0 2 0 3 2 0 2 2 0 5 4 2 0 2 0 3 2 0

0 0 4 0 0 4

39

$\frac{1}{2}$ CII CVII 4 4 3 II

TAB

5 5 0 7 9 10 7 7 7 7 7 10 9 7 9 0 0 0

2 2 0 0 7 0 7 0 7 0 7 0 2 4

44

CVII 4 VII 4 3 4 1.  $\frac{1}{2}$ CIV 2.  $\frac{1}{2}$ CII

TAB

0 7 9 10 7 10 9 10 9 7 10 7 9 5 5 4 7 5 2 2 2 3 5

0 0 7 9 7 0 0 4 0

49

$\frac{1}{2}$ CII 4 3 4 2 1.  $\frac{1}{2}$ CII

TAB

2 2 2 5 3 0 0 0 3 2 3 3 3 2 0 2 2 2 3 5

0 0 0 0 4 0

53 **2.**  $\frac{1}{2}$ CII CVII 4 II

TAB

5 5 0 7 9 10 7 7 7 7 10 9 7 9 0 0 0

2 2 0 2 4 0 7 0 7 0 2 4

58 CVII 4 VII 4 3  $\frac{1}{2}$ CVII 4  $\frac{1}{2}$ CV

TAB

0 7 9 10 7 10 9 10 9 7 7 10 7 9 5 2 0

0 0 0 7 9 7 0 0 7 0 2 0

63  $\frac{1}{2}$ CII 4

TAB

2 2 2 0 1 0 0 2 0 2 5 5 2 2 5 5

0 0 0 0 2 2 0 4 0 4

68 I  $\frac{1}{2}$ CII I

TAB

1 0 0 0 1 0 2 0 0 2 3 1 2 2 0

0 4 0 4 0 4 0 0 0 0

# El Bailecito

♩ = 96

Traditional Argentinian Melody  
Arranged by John Zaradin

Arranged by John Zaradin

CVII 3 4 CIX 3 4 1/2 CVII IV CVII CVI 2

*sim.*

**TAB**

7 10 7 7 11 7 10 7 7 11 7 6 7 7 7 7 6 7 9 9 4 7 6

11

4

$\frac{1}{2}$ CIII

I

CII

1.

CII

CVI

2.

CII

3

4

TAB

5 3 2 3

3 3 7 3

4 2 6 4

1 1 6 2

2

3 2 1 2

# La Corrubá o Sombro

♩ = 96

Traditional Argentinian Melody  
Arranged by John Zaradin

**TAB**

0	0	3	2	4	5	2	0	0	3	2	4	5	2	0	0	3	2	4	5	2
0	0		0				0	0		0				0	0		0			
3							3							3						

14

VII CII VII CII II

TAB

2 0 7 8 2 2 3 2 0 7 8 2 3 4 4 4

18

CII rit. 4 2 IV CII CIV CVII CVI

TAB

4 2 3 0 2 2 7 6 7 2 5 7 7 7 6 6

22

CVII IX VII VII ② 3 0 4 ½CV

TAB

10 9 7 6 7 6 7 7 9 10 7 0 7 5 7 6

26

CIV rit. ½CIV a tempo I II CII

TAB

0 7 4 5 5 4 5 6 9 6 2 0 3 4 4 2



12

TAB

0	0	3	2	4	5	2	0	0	3	2	4	5	2	0	0	3	2	4	5	2
0	0		0				0	0		0				0	0		0			
3			3				3			3				3			3			

15

TAB

0	0	3	2	4	5	2	0	3	3	5	3	1	1	0	3	3
0	0		0				0	4		5	4	2	1	0	4	
3			3				3			2				3		

19

TAB

5	3	1	1	0	3	3	0	0	1	0	0	3	1
5	4	2		0	2		0	2	0	2	0	0	2
0				0	4		0	4	5	0		2	0

23

TAB

0		0	1	3	1	1	0	0
0	2	0	4	0	2		0	0
3		5	0	2	0		3	

# Porteñazo

Composed by Teddy Peiro

$\text{♩} = 90$

I

IV

TAB

CIV

③

$\frac{1}{2}$ CV

④

TAB

$\frac{1}{2}$ CIV

CV

CIV

③

V

TAB

10  $\frac{1}{2}CV$  3 3 0 I 4 4 2  $\frac{1}{2}CI$  4 2

TAB 5 8 8 7 8 6 6 0 1 0 0 4 0 3 3 2 3 1 1 0 1 0 0 1

6 6 6 5 2 0 2 3 1 2 0 1

0 0 0 0 0 0 0 0

13 IV 2 4 3 V 2 IV CIV 3 IV

TAB 0 5 4 7 5 4 5 6 5 4 7 5 4 7

2 2 2 2 2 2 2 2 2 2 2 2 2 2

0 3 0 4 0 0 0 0 0 0 0 0 0 0

17 II 4 3 1 4 3

TAB 5 5 5 4 3 3 2 1 0 3 0 3 1

5 5 5 5 5 5 5 5 5 5 5 5 5

0 2 0 0 0 0 0 0 0 0 0 0 0

20  $\frac{1}{2}CIII$  4 3 I 4 3 III 0

TAB 0 3 5 4 3 1 2 0 1 2 3 0

1 1 1 1 1 1 1 1 1 1 1 1

2 3 4 5 0 2 3 4 5 0 0 0

23

IV CIV

TAB

1	3	5	4	7	5	4	7	5	0	5	4
2		6		5		0		5			
0		0		4		0		0		3	2

26

$\frac{1}{2}$ CIII

TAB

3	2	1	0	3	0	3	1	0	3	5	4
2		2		2		3		1		3	
0		0		3		1		2		4	

29

TAB

		1		0		0	3	1		0	
2		2		2		1		2		2	
0		2		2		0		2		2	

32

I

TAB

3	1	0			1		0	3	1
4	2	1		2	2	2	2	2	
0				0		0		2	

35

TAB

0 1 2 0 3 4 2 1 0 2 2 2 2 2 0

38  $\frac{1}{2}$ CII

TAB

3 3 3 1 3 3 5 4 7 5 3 1 0 1 0 5 4 5 0 2 2 2 0

42

TAB

1 3 1 0 3 0 0 3 1 0 0 3 4 3 2 5 3 0 1 4 4 5 4 0

45

TAB

2 2 0 3 6 7 5 5 8 2 2 0 5 5 5 0

# Maradona

Composed by Teddy Peiro

♩ = 90

Composed by Teddy Peiro

3 3 3 3 3 1

1 0 0 0 0 0 0 2

2 0 0 2 4 5 2 0

[illegible]

7

**T** 0 4 0 2 4 0 2 0 | 1 1 1 1 3 2 2 2 3 | 0 3 3 3 3 3 1

**A** 0 4 0 2 4 0 2 0 | 1 1 1 1 3 2 2 2 3 | 0 3 3 3 3 3 1

**B** 0 4 0 2 4 0 2 0 | 1 1 1 1 3 2 2 2 3 | 0 3 3 3 3 3 1



28

TAB

0	3	2	3	2	3	2	3	0	0	0	3	3	2	3	0	0	0	0	0	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	3	3	2	3	2	2	2	2	2	2	2

32

TAB

0	0	0	0	2	0	0	4	5	4	5	5	8	3	2	5	3	2	0
1	0	0	0	1	0	0	0	5	4	5	5	5	1	0	1	1	1	0
0	0	0	0	0	0	0	0	5	4	5	5	5	0	0	0	0	0	0
3	3	3	3	3	3	3	3	3	3	3	0	7	3	2	2	2	0	0

36

TAB

0	3	3	2	2	0	0	3	3	1	1	0	0	3	2	0	2	3	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	1	3
0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	0	2	3
3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3	3

39

TAB

2	7	7	7	7	7	5	5	4	4	4	4	4	2	2	0	0	4	5	7	4
4	4	4	4	4	4	4	5	4	4	4	4	4	2	0	0	0	4	4	4	4
2	2	2	2	2	2	2	0	0	0	0	0	0	2	1	0	0	6	4	4	4
2	2	2	2	2	2	2	0	0	0	0	0	0	2	0	0	0	4	4	4	4



42

$\frac{1}{2}$ CIV VII  $\frac{1}{2}$ CIV CII I II  $\frac{1}{2}$ CIV 3

TAB

7 7 7 7 9	5 5 5 5 5 5 4	4 2 2 2 2 2 2 0	0 4 0 2 4 5 7 4
5 9 9 9	4 7 4	0 2 1	4 4 4
6 7	4 6	2	2 0
0			

46

CII VI 3 VII CIV II IV ③ CIV 4

TAB

5 5 5 5 7	7 7 7 7 7 5	5 4 4 4 4 4 4 2	2 0 0 4 5 7 4
4 7 7 8	9 4 7 5	0 5 4 2	0 0 6 4 4
2 6	9 7	0 2	0 4

50

$\frac{1}{2}$ CIV CVII VII V  $\frac{1}{2}$ CIV IV

TAB

7 7 7 7 9	9	5 4 5 4 5 4 5 7
5 7 9 9 9	9 6 5 6 5 6 8	6 6 6
6 7	0 7	4 0
0		

53

$\frac{1}{2}$ CIV  $\frac{1}{2}$ CV  $\frac{1}{2}$ CIX VII  $\frac{1}{2}$ CIX

TAB

4 7 7 6	7 6 7 8	9 9 12 11 7 11 14	12 11 12
7 6 7 8	9 10 9 12 11 7 11 14	9 10 9	9 9 9
4 5	9	9 7	0 0

# Aqui, Hace Falta un Tango

Composed by Teddy Peiro

IV  $\frac{1}{2}$ CII

TAB

$\frac{1}{2}$ CVII CVII V IV  $\frac{1}{2}$ CII II

TAB

$\frac{1}{2}$ CII IV V IV  $\frac{1}{2}$ CII

TAB





# La Cumparsita

♩ = 84

Composed by G.H. Matos Rodriguez  
Arranged by John Zaradin

1.  $\frac{1}{2}$ CV 4 CX

TAB

2. III 1 4 CIII

TAB

8 VI 2 III I 2 4

TAB

11  $\frac{1}{2}$ CV CIII 2 3 4

TAB

14

CIII 4

CIII 4

I CIII 4 4

I 2

TAB

18

CIII 4

I 3

CIII 2

III

I 4

TAB

22

CIII 4

CIII 4

I 4 4

I

TAB

26

CIII 2

4

I 4 2

½CII 4

2 4 3

I

TAB

30  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CVII VI V VI

④ 3 ⑤ ③ 4 1 4 3 1 3 2 1

TAB: 10 8 8 6 8 7 8 7 6 7

B: 0 10 7 9 11 0 7 8 5

34  $\frac{1}{2}$ CVII  $\frac{1}{2}$ CVII VI V V 2 4

④ 3 ⑤ ③ 4 3 1 ④ 3 1 3 2 4

TAB: 10 8 8 6 8 7 8 7 6 7

B: 0 10 7 9 11 0 7 8 5

38 CVIII  $\frac{1}{2}$ CIII I  $\frac{1}{2}$ CIII

⑥ 3 4 ⑤ 2 ⑤ 2 3 4

TAB: 8 8 8 3 3 3 3 3 3 3

B: 10 8 8 5 3 3 3 3 3 3

42 I 3 1 2 1 3 4 2 3 I 4

3 1 2 1 3 4 2 3 I 4

TAB: 2 1 2 1 3 4 2 3 0 1 0 3 1 0 0 0 3

B: 3 0 3 1 0 3 2 3 1 0 3 1 0 3 3







# Derecho Viejo

Composed by John Zaradin

♩ = 64

First system of musical notation (measures 1-4). The system includes a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The notation features various chords and melodic lines, with fingerings indicated by numbers 1-4. Chord labels above the staff include I, II, III, CII, 1/2CIV, 1/2CII, and III. The tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, 5, 7, and 9.

Second system of musical notation (measures 5-8). The system continues the musical notation with treble clef, key signature of one sharp, and 2/4 time signature. Chord labels above the staff include II, 1/2CII, 1/2CI, CII, I, and IV. The tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, 5, 7, and 9.

Third system of musical notation (measures 9-12). The system continues the musical notation with treble clef, key signature of one sharp, and 2/4 time signature. Chord labels above the staff include IV, V, VI, and IV. The tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, 5, 7, and 9.

Fourth system of musical notation (measures 13-16). The system continues the musical notation with treble clef, key signature of one sharp, and 2/4 time signature. Chord labels above the staff include III, 1/2CII, and I. The tablature (TAB) is shown below the staff, with fret numbers 0, 2, 3, 4, 5, 7, and 9.

17

II I  $\frac{1}{2}$ CII 0 4 I

TAB

5 4 3 1 0 2 1 0 2 1 0 3 0 2 0 2 0

0

21

$\frac{1}{2}$ CIV 2 III CVII 3

TAB

0 2 0 0 2 1 2 0 2 0 4 2 0 4 2 0 4 4 5 3 7 8 7 7

0 2 3 0 3 4 2 7 0

25

XII 4 4 VII CVII 3 4 VII 4

TAB

12 11 10 8 7 10 8 7 10 8 7 11 8 10 8 7 10 8

12 10 9 10 9 10 8 9 10 8 9 10 8 9 10 8 9 10 8

0 0 9 0 9 7 0

29

arCVII 4 CVII 3 VII 1 3 1 4 CVII 3 CV 4 IV 4

TAB

7 10 8 7 10 9 10 8 7 10 8 7 10 8 7 5 8 7 5 12

8 7 0 8 7 6 0

33

I 4 2 4 II 2 III 3 4 CII  $\frac{1}{2}$ CIV  $\frac{1}{2}$ CII III 4 1

TAB

0 0 0 2 3 5 4 5 7 4 5 4 5 7 5 3 2 3 5 2

0 4 0 0 5 4 4 4 2 4 4 5 0

0 3 2 0 3 2 0

37 II  $\frac{1}{2}$ CII  $\frac{1}{2}$ CI CII I

TAB

3	2	3	5	1	2	1	2	3	1	2	5	4	5	2	0	0	0	2	0
0		2	4		1		2			4		2			0	0	0		
4			2		0		3			2		4			2				0

41

TAB

0	2	0	2	0	2	0	2	0	2	0	2	0	2	0	0	3	0	3	2	0
0		0		0		1		1		2		0		1	1	0	0			
0		0		0		0		0		2		0		0		0		3	2	0

45  $\frac{1}{2}$ CII  $\frac{1}{2}$ CI I

TAB

4	0	1	3	1	4	1	0	3	1	0	1	0	2	1	0	2	0	2	0	2
2		1			4	2		2		2		2		1		2		1		2
2					0	0		2		2		2		1		2		1		2

49 VII CV  $\frac{1}{2}$ CVII I

TAB

0	0	0	5	5	7	7	7	10	7	10	9	0	0	0	0	0	0	0	0	2
7		9	7	9	7	9		7		9		10		7		10		9		2
0		9	7	9	7	9		7		9		10		7		10		9		2

53

TAB

0	0	1	0	3	2	1	2	0	3	2	3	0	2	0	3	0	0	0	0	2
2		1			0	2		0		3		2		0		2		0		2
1		2		3	2	2		0		3		2		0		2		0		2

57

VI V VI IV

⑤ ④ 4 2 4 2 2 4

TAB

0 0 0 0 0 0

5 7 6 7 9 6

8 7 6 7 9 4

5 4 5 7 4

61

IV III VII

2 4 2 4 3 1 2

⑤

TAB

0 0 0 0 0 0

6 5 4 5 7 3

5 4 3 4 5 3

8 7 6 7 9 4

7 7 0

65

I II 3 1/2 CI III 3 1/2 CV 3 CII 3 1/2 CIV 3 4 ② 1/2 CVII

3 4 4 2 4 3 4 4

TAB

0 4 0 2 3 4

0 0 0 5 4 5

0 0 0 5 4 5

3 0 0 5 4 5

69

III 3 1/2 CII 3 1/2 CI 3 2 4 1 4 3 CII 3 II rit.

3 0 2 3 5 1

1 1 2 2 0 0

2 2 0 0 4 5

0 0 0 3 2 0

73

CII

2 4 3

TAB

1 2 2 2 0 2

2 2 0 0 4 5

2 2 0 0 4 5

2 2 0 0 4 5

# Me Duele el Corazón

Traditional Argentinian Melody  
Arranged by John Zaradin

♩ = 176

IV  $\frac{1}{2}$ CIV  $\frac{1}{2}$ CIII

TAB

II

TAB

II CIII  $\frac{1}{2}$ CV CIII I

TAB

$\frac{1}{2}$ CII

TAB

16 CV  $\frac{1}{2}$ CII II I

5 5 5 5 5 5 4 3 5 5 4 0 3 1 0 1 3

5 5 5 5 5 5 3 3 3 2 3 4 0 1 2 2 3

5 8 7 5 8 7 0 4 2 0 4 2 0 3 0 3

21 II  $\frac{1}{2}$ CII I CII CV

0 5 4 0 3 0 3 4 5 5 5 5 5 5

1 2 5 3 0 1 0 4 3 5 5 5 5 5

0 3 2 0 4 2 0 4 2 5 8 7 5 8 7

26  $\frac{1}{2}$ CII II I

4 2 4 2 5 4 0 3 1 1 2 3 3 3 3

3 3 3 2 3 0 1 3 2 2 2 0 3 3 3

0 4 2 0 4 2 0 3 2 0 3 3 3 3 3

31 4 II VII

1 1 3 5 3 0 1 1 3 3 1 3 7

0 0 0 0 1 0 1 0 1 0 0 3 8

0 0 0 0 2 0 0 0 0 0 0 2 10

3 2 0 3 2 0 3 2 3 2 3 2 0

36

CVIII CVII VII 4 X II CII CV

8 8 7 8 10 12 5 4 0 3 0 3 4 5 5 5 5

9 8 10 0 12 3 0 1 0 4 3 5 5 5 5

7 0 10 12 3 0 1 0 2 2 2 5 5 5 5

8 7 0 4 2 0 4 2 5 8 7

41

$\frac{1}{2}$ CII CV I

5 5 4 2 4 2 5 4 0 3 1 0 1 3

5 5 3 3 3 3 3 0 1 3 2 2 2 3

7 7 0 4 2 0 4 2 0 3 0 3 2 2

5 8 7 0 4 2 0 4 2 0 3 0 3 2

45

II II I CII CV

0 5 4 0 3 0 3 4 5 5 5 5

1 5 3 0 1 0 4 3 5 5 5 5

2 5 2 0 1 0 2 2 5 5 5 5

0 3 0 4 2 0 4 2 5 8 7

49

$\frac{1}{2}$ CII II I

5 5 4 2 4 2 5 4 0 3 1 1 2 2

5 5 3 3 3 3 3 0 1 3 2 2 2 2

7 7 0 4 2 0 4 2 0 3 0 3 2 2

5 8 7 0 4 2 0 4 2 0 3 0 3 2



54

II I CV

TAB

4 0 3 0 | 3 4 3 | 5 5 5 5 | 5 5

3 1 2 0 | 2 2 5 8 | 5 8 7

58

$\frac{1}{2}$ CH II

TAB

4 2 4 2 | 5 4 0 3 | 1 0 1 3 | 0 5 0

3 3 3 2 | 3 0 1 3 | 2 2 2 2 | 1 5 2

0 4 2 | 0 4 2 | 0 3 2 | 0 3

62

II I CV

TAB

4 0 0 3 0 | 3 0 4 4 | 5 5 5 5 | 5 5 5 0

3 1 0 3 3 | 1 0 3 3 | 5 5 5 5 | 5 5 5

0 4 2 | 2 0 2 | 5 8 7 | 5 8 7

66

II  $\frac{1}{2}$ CH II I

TAB

4 0 2 4 2 | 5 0 4 0 | 1 1 2 2 | 0 3 2

3 3 3 2 | 3 0 0 3 | 2 2 2 2 | 0 3 1

0 4 2 | 0 4 2 | 0 3 2 | 0 3 1

70

*repeat ad lib. & fade*

TAB

0 0 0 0 | 0 0 0 0 | 0 0 0 0 | 0 0 0 0

1 1 1 1 | 1 1 1 1 | 1 1 1 1 | 1 1 1 1

0 2 4 | 0 2 4 | 0 3 | 3 2 3

# La Palomita Blanca

Traditional Argentinian Melody  
Arranged by John Zaradin

♩. = 112

Musical notation for measures 1-3. Measure 1 includes fingering III 3 and fret 4. Measure 2 includes fingering 4 and fret 4, and a half-whole note chord marked ½CII. Measure 3 includes fingering 3 and 2, and a half-whole note chord marked II. The tablature below shows fret numbers for each measure.

III 3 4 4 3 2 1 1

½CII II

TAB: 5 4 5 3 6 | 5 3 2 3 | 3 2 3 1 0

Musical notation for measures 4-6. Measure 4 includes fingering I and fret 4. Measure 5 includes fingering 4. Measure 6 includes fingering 4. The tablature below shows fret numbers for each measure.

I 4 4 4

TAB: 3 1 0 1 | 1 0 1 0 3 | 1 0 3 0

Musical notation for measures 7-9. Measure 7 includes a half-whole note chord marked ½CI. Measure 8 includes a half-whole note chord marked ½CI. Measure 9 includes a half-whole note chord marked ½CI. The tablature below shows fret numbers for each measure.

½CI ½CI ½CI

TAB: 0 3 0 3 1 | 0 2 1 | 2 1 0

Musical notation for measures 10-12. Measure 10 includes fingering III 4 and fret 4. Measure 11 includes fingering 4 and fret 4. Measure 12 includes a half-whole note chord marked ½CI. The tablature below shows fret numbers for each measure.

III 4 4 ½CI

TAB: 5 5 5 | 3 3 1 | 1 0 0

13

V

IV 2 1

TAB

0 1 0 4 0 5 5 5 5 7 5 4 5

0 0 8 7

16

CVII

1. VI III 3

2. VI 1/2 CII

TAB

7 9 7 5 4 5 3 6 6 7 0 4 2 2

7 8 7 6 7 0

19

TAB

2 0 2 2 0 2 2 0 2 3 0 3 0 1 2 1 0 2 0 2 1

0 0 0

23

TAB

0 1 2 1 0 2 1 0 2 1 2 1 2 4 2 4 0 4

0 0 0

27

CII

1/2 CII

TAB

5 4 2 5 4 2 5 4 2 5 4 2 4 2 5 4 2 5 4 2 5 4 2 5

2 4 2 2 4 2 4 2 5 5 5 5 5 5 5 5 5

2 4 0 0

31

2 3 2 3 4 V  $\frac{1}{2}$ CIV V ③ 2 4

TAB: 2 0 3 2 0 3 | 2 0 3 2 0 4 | 0 7 5 4 5 10 | 7 6 9 10

35

$\frac{1}{2}$ CVII 3 4 4 0 3 VI III 4

TAB: 9 7 10 9 7 10 | 9 7 10 9 7 11 | 7 6 7 9 0 8 | 3 4 3 0 4

39

IV CIV IV CII II

TAB: 7 5 4 7 5 4 | 7 5 4 7 5 4 | 5 4 5 7 0 6 | 3 5 3 2 0

43

II  $\frac{1}{2}$ CII  $\frac{1}{2}$ CVII CVI II IV I

TAB: 3 2 0 3 2 0 | 9 7 6 8 7 0 | 2 0 3 2 0 3 | 7 5 4 2 0 3

47

$\frac{1}{2}$ CVII VII  $\frac{1}{2}$ CV XI  $\frac{1}{2}$ CXIV

TAB: 2 0 10 9 12 11 | 10 7 9 0 7 0 | 6 5 10 9 12 17 | 5 8 5 8 6

*Fine*

51  $\frac{1}{2}$ CII

TAB

5	3	2	3	3	2	3	1	0	3	1	0	1	1	0	1	0	3
2				4					4	2					2		
2									0				3				

55  $\frac{1}{2}$ CI

TAB

1	0	3	0	0	3	0	3	1	0	2	1		2	1	0
0				0			1		2	0		2			
1				0			2		0	1	0	0			

59 III  $\frac{1}{2}$ CI

TAB

5	5	5		3	3	1	1	0	0	0	1	0	4	0
6				4	3	0	1	1	1					
0	3			5	2	0	0	0	0	3		0		

63 V IV CVII VI  $\frac{1}{2}$ CII

TAB

5	5	5		5	7	5	4	5	7				2	2
6				6					9					
0				0					7	8	7	6	0	4

# El Choclo

Composed by Angel Villoldo

Arranged by John Zaradin

$\text{♩} = 72$

Musical notation for the first system, measures 1-3. The key signature is one sharp (F#). The time signature is 2/4. The notation includes a treble clef, a bass clef, and a guitar TAB line. The TAB line shows fret numbers for each string. The first measure is a whole note chord. The second measure is a half note chord. The third measure is a half note chord. The notation includes fingerings (1, 2, 3) and a 3/2 CVII fingering.

TAB: 0 0 1 | 1 0 0 0 0 3 3 7 | 8 7 0 0 0

Musical notation for the second system, measures 4-6. The notation includes a treble clef, a bass clef, and a guitar TAB line. The TAB line shows fret numbers for each string. The notation includes fingerings (2, 3, 4) and a 4/2 fingering. A first ending bracket labeled "1." spans measures 4 and 5. A second ending bracket labeled "2." spans measure 6. The notation includes a 4/2 fingering and a 4/2 fingering.

TAB: 0 0 0 0 2 2 0 | 0 0 0 1 | 1 0 0 4 4 7 7 10 | 2 0 2 3 | 1 4 2 | 4 5 6

Musical notation for the third system, measures 7-9. The notation includes a treble clef, a bass clef, and a guitar TAB line. The TAB line shows fret numbers for each string. The notation includes fingerings (3, 4, 0) and a 4/2 fingering. The notation includes a 4/2 fingering and a 4/2 fingering. The notation includes a 4/2 fingering and a 4/2 fingering.

TAB: 8 7 7 0 0 | 7 8 8 0 0 2 2 0 | 0 0 1 | 7 8 8 0 0 2 2 0 | 4 2 1 | 0 3 2

Musical notation for the fourth system, measures 10-12. The notation includes a treble clef, a bass clef, and a guitar TAB line. The TAB line shows fret numbers for each string. The notation includes fingerings (3, 2, 4) and a 4/2 fingering. The notation includes a 4/2 fingering and a 4/2 fingering. The notation includes a 4/2 fingering and a 4/2 fingering.

TAB: 12 12 12 9 9 7 7 10 | 10 8 8 8 8 | 8 7 7 5 5 8 8 2 | 12 12 12 9 9 7 7 10 | 10 8 8 8 8 | 8 7 7 5 5 8 8 2 | 0 0 0 7 | 0 3

13 II CII

TAB

2 0 0 4 0 3 2 0 0 4 2 2 5 3 2 0 4 0 0 2

16 1/2 CVII V CII

TAB

8 8 8 10 8 7 10 8 7 2 5 3 2 0 7 7 5 2

18 4 3 4 ② IX CVII

TAB

3 2 1 2 0 3 2 0 3 12 11 12 10 10 10 7 10 8 7 7 9 8 7 7 9 9 7 7

21 1. ② 2 CVII V ⑥

TAB

10 8 8 10 8 7 9 8 9 7 8 5 6 7 10 9 10 9 2 10 0 8 8 7 7

24 VII III II I

TAB

10 8 3 5 3 2 0 4 0 1 0 3 1 0 0 0 1 9 0 4 0 3 3 2 2 2

27

I III 3 3 ½CVII

TAB

30

② IV CVII ④ 0

TAB

33

CVII I 3 4 2 I III 3 3

TAB

36

½CVII VIII ½CIX ½CV

TAB

39

½CV II II CII

TAB



42

CIII CIII VII

TAB

0	4	0	3	3	8	7	8	10	7	8	10	8	10
0	2	0	3	4	8	7	9	10	9	9	10	8	10
0	2	0	3	4	8	7	9	10	9	9	10	8	10

45

$\frac{1}{2}$ CVII  $\frac{1}{2}$ CVII 1. VII VIII ②

TAB

7	7	7	7	10	8	7	8	7	10	9	9	8	9	7	9	10	7	10	8	10	9	10	
0	7	7	7	10	8	0	8	0	7	10	9	9	8	9	7	9	10	7	10	8	10	9	10
0	7	7	7	10	8	0	8	0	7	10	9	9	8	9	7	9	10	7	10	8	10	9	10

49

IX ③  $\frac{1}{2}$ CVII 2.  $\frac{1}{2}$ CVII

TAB

12	10	12	12	10	8	7	10	7	9	9	8	9	7	9	10	7
4	0	12	11	10	0	7	0	7	9	9	8	9	7	9	10	7
4	0	12	11	10	0	7	0	7	9	9	8	9	7	9	10	7

52

VII III IV CIII I

TAB

10	8	5	4	5	7	5	5	3	3	2	0	2	3	0	0	0	1
9	3	5	4	5	7	5	5	3	3	2	0	2	0	0	0	0	1
0	3	5	4	5	7	5	5	3	3	2	0	2	0	0	0	0	1

